

**OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION**

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PLEASE NOTE

National Register of Historic Places (National Register) nominations are considered **drafts** until listed by the Keeper of the National Register (Keeper). Nominations can be changed at the State Historical Resources Commission meeting based on comments received by, but not limited to:

- Local governments;
- Owners;
- State Historic Preservation Officer;
- Office of Historic Preservation Staff;
- State Historical Resources Commission; and
- General public.

National Register nominations may also be changed by the Keeper prior to listing. Nominations needing substantive changes may require recirculation to all interested parties for additional review and comment.

California Register of Historical Resources nominations are considered **drafts** until approved for listing or formally determined eligible for listing by the State Historical Resources Commission. Nominations can be changed at the State Historical Resources Commission meeting based on comments received by, but not limited to:

- Local governments;
- Owners;
- State Historic Preservation Officer;
- Office of Historic Preservation Staff;
- State Historical Resources Commission; and
- General public.

California Points of Historical Interest nominations are considered **drafts** until approved for listing by the State Historical Resources Commission and the Director of California State Parks. Nominations can be changed at the State Historical Resources Commission meeting based on comments received by, but not limited to:

- Local governments;
- Owners;
- State Historic Preservation Officer;
- Office of Historic Preservation Staff;
- State Historical Resources Commission;
- General public.

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code _____

DRAFT 552

Other Listings _____

Review Code _____

Reviewer _____

Date _____

Page 1 of 3

Resource Name or #: (Assigned by recorder) DDH-By The Sea

P1. Other Identifier: _____

P2. Location: ☐ Not for Publication ☐ Unrestricted a. County Monterey

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad _____ Date _____ T _____ R _____ 1/4 of _____ 1/4 of Sec _____ B.M. _____

c. Address: _____ City Carmel-by-the-Sea Zip _____

d. UTM: (Give more than one for large and/linear resources) _____ mE/ _____ mN

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

3 NW of 9th, w/side Lincoln (Blk 94 Lot 13)

Parcel No. 010-193-005

P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-and-one-half story wood-framed late English Arts & Crafts style residence, irregular in plan, resting on a concrete foundation. The exterior wall cladding is textured stucco. There is a one-story, front-facing (east) wing on the NE corner of the building. At the rear, there is a full height room below the ground floor grade, as the parcel slopes steeply to the west. A small, one-story addition appears at the SW corner of this elevation, constructed in 2003. It is similar in design and materials to the main building block. The steep-pitched, hipped-roofs are slightly flared at the eaves, and covered in composition shingle. The slightly overhanging eaves have closed soffits. Just below the roof-wall junction there is a narrow plaster belt course, in the form of three speed lines, that wraps around the building envelope, meeting in the side walls of a large, square projecting bay at the upper floor level on the rear elevation. A tall, Carmel stone exterior eave-wall chimney is found about half-way along the south side elevation. Fenestration is irregular, with a combination of large and small multi-paned wood, and steel casement windows. Along the front (east) elevation, large multi-paned steel casement type windows wrap around the SE corners of the main building block and wing. The rear (west) elevation is characterized by the symmetrical placement of three wood casement windows at the basement level, while the ground and upper floors have large asymmetrically placed steel casement type. (continued)

P3b. Resource Attributes: (List attributes and codes) HP2 - Single Family Property

P4. Resources Present ☐ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)

P5b. Description of Photo: (View, date, accession#)

Looking SW at east facing facade and garage, 1/31/07



P6. Date Constructed/Age and Sources

☐ Prehistoric ☐ Historic ☐ Both

1935 Carmel bldg. records

P7. Owner and Address

David & Debbie D. Hutchings
344 Landeros Dr.
Santa Clara, CA 95051

P8. Recorded by: (Name, affiliation, and address)

Kent L. Seavey
Preservation Consultant
310 Lighthouse Ave.
Pacific Grove, CA 93950

P9. Date Recorded: 6/20/2008

P10. Survey Type: (Describe)

California Register

P11. Report Citation: (Cite survey report and other sources, or enter "none")

Carmel Historic Resource Inventory, 2001

Attachments

☐ NONE ☐ Continuation Sheet ☐ District Record ☐ Rock Art Record ☐ Other: (List)
☐ Location Map ☐ Building, Structure, and Object Record ☐ Linear Feature Record ☐ Artifact Record
☐ Sketch Map ☐ Archaeological Record ☐ Milling Station Record ☐ Photograph Record

BUILDING, STRUCTURE, AND OBJECT RECORD

Primary # _____

HRI # _____

Page 2 of 3

NRHP Status Code

5S2

Resource Name or #: (Assigned by recorder) *DDH-By The Sea*

B1. Historic Name: *Elizabeth F. Armstrong House*

B2. Common Name: *DDH-By-The-Sea*

B3. Original Use: *residence*

B4. Present Use: *residence*

B5. Architectural Style: *late English Arts & Crafts (1935)*

B6. Construction History: (Construction date, alterations, and date of alterations)

Constructed 1935 (Cbp #22); Rehabilitation w/ small, one-story 13 X 14 sq ft. addition at rear, 2003 (CBP# 02-167)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date :

Original Location:

B8. Related Features: *Garage at SE corner of parcel, 1935*

B9a. Architect: *C. J. Ryland*

b. Builder: *Miles Bain*

B10. Significance: Theme: *Residential Architecture*

Area: *Carmel-by-the-Sea*

Period of Significance: *1935*

Property Type: *single family residence*

Applicable Criteria: *CR3*

(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Elizabeth F. Armstrong Hse. is significant under California Register criteria 3, at the local level of significance in the area of architecture as an excellent example of the late English Arts and Crafts style of architecture, articulated in a sophisticated individualistic design by noted California architect C. J. Ryland.

C.J. Ryland was born in San Jose, receiving his first architectural training at the Western Normal California School of Arts and Crafts. After service in WWI he stayed in Europe, completing his architectural and engineering studies at the University of Toulouse. From 1919 to 1931 he was a principal in the partnership of Swartz & Ryland, in Fresno, California then in Monterey County where the team designed the 1930 Art Moderne Salinas National Bank. That same year Ryland designed the Spanish Eclectic T.A. Work Block, in Pacific Grove. In 1931 Ryland designed the Sunset School auditorium, in Carmel. In 1936 he designed Monterey's Few Memorial Hall and Civic Center, as he did the Civic Center for Santa Cruz in 1938. The buildings noted remain in service as recognized landmarks in their respective communities. Ryland served on the California State Board of Architectural Examiners for eight years. Sunset Auditorium in Carmel is listed on the National Register, and the Few Memorial Hall in Monterey is a contributor to a National Historic Landmark District.

Ryland's formal training in the Arts and Crafts tradition served him well in his design for the Sunset School auditorium, a modern version of an English tithe barn to compliment the existing 1925 Herndon & Finnigan Arts & Crafts influenced classrooms of the school complex. Since as early as 1905 the Arts & Crafts Movement has been a significant component of Carmel's building traditions, both in commercial and residential design. Its earliest manifestation was in the woodsy Craftsman designs derived from both the popular publications of Gustav Stickley and from San Francisco Bay Area regionalist architects.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel-by-the-Sea, The design Traditions of Carmel, 1997.

Carmel Historic Context Statement, 1997

Gebhard, David, *Charles F.A. Voysey Architect*, Hennessey & Ingalls, Inc. Los Angeles, 1975.

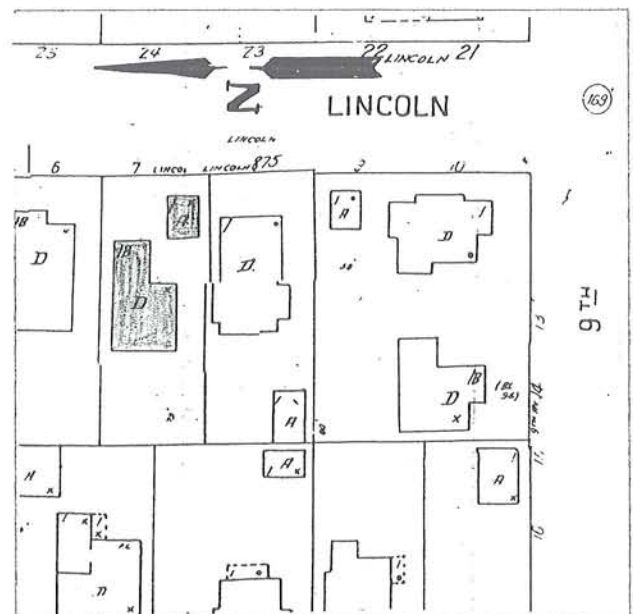
Polk business directory for Carmel. 1939.1941

B13. Remarks: *Zoning R-1
CHCS (AD)*

B14. Evaluator: *Kent Seavey*

Date of Evaluation: *6/20/2008*

(This space reserved for official comments.)



CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 3 of 3 Resource Name or #: (Assigned by recorder) DDH-By The Sea

Recorded by: Kent L. Seavey

Date 6/20/2008

☒ Continuation ☐ Update

P3. The central window on the ground floor of the rear (west) elevation was replaced by wooden French doors leading to a simple wood balcony, with a decorative wrought-iron railing, added in the 2003 rehabilitation. The north side elevation has a series of tall, three light steel casement type windows spread along the length of the main building block. A new, slightly larger window of similar design was added east of the originals in the 2003 work. The principal entry is slightly recessed into the south side of the one-story north wing, where it joins the main building block. There is a tall, narrow diamond-paned side-light immediately west of the vertical wood-planked entry door. There is a raised, Carmel stone patio in front of the main entry.

A detached one car garage, of the same date, design and materials as the residence, sits at the edge of Lincoln in the SE corner of the parcel. Its double wood plank doors decorated with two small square spoke windows. This feature is to be read as an integral part of the building ensemble.

The residence sits back from Lincoln behind large pine and oak trees, and a grape stake fence covered in ivy, in an informal landscape setting of low ground cover and mature trees. As noted above, in 2003 a small, 13 by 14 ft. one-story addition was constructed on the SW corner of the original 1935 residence as part of an historic rehabilitation project. A wooden deck with a wrought-iron railing was added to the rear of the house and minor window and door changes were made on the north & south side-elevations. All work was conducted in conformance with the Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings, and approved by the City of Carmel by-the-Sea. A further Standards conformance review was conducted by Preservation Architect Sheila McElroy in September, 2005 as part of a Mills Act Maintenance Plan. A copy of that plan is appended.

B10. The philosophic underpinnings of the Craftsman form, linked to progressive political, social and artistic movements in the early 20th century, made it popular with Carmel's culturally creative and highly independent residents. The heyday of Craftsman building in Carmel lasted into the 1920s. This bent for independent expression manifested itself in the emerging popularity of architectural revivalism of the 1920s and 1930s, especially those styles based on medieval England. This fashion coincided with Carmel's coming of age as a place of summer homes.

Some of the character-defining features of the English Arts & Crafts house include asymmetrical composition, an economy of traditional local materials with minimal decoration, steep pitched roof systems with tall chimneys, and a horizontal arrangement of windows. They differ in form from the American interpretation of the Arts & Crafts aesthetic, seen in the western Craftsman mode as informal low, earth-hugging buildings visibly expressing their construction through the use of natural wood and stone. However, at the core they achieve the same goal, as voiced by a leading proponent of the Arts & Crafts idiom, Charles F.A. Voysey (1857-1941). "To be simple is the end, not the beginning of design." A principal that was articulated by Berkeley poet and architectural theorist Charles Keeler in his influential 1904 publication, "The Simple Home." It was in the context of this continued exploration of the Arts & Crafts aesthetic that C.J. Ryland drew his inspiration for Elizabeth Armstrong's small residence on Lincoln Street.

Ryland's plan for the Armstrong Hse. drew directly from his knowledge of Voysey's work. Rooted in the Arts and Crafts vernacular of medieval English cottage architecture, Voysey's well proportioned arrangement of abstract spaces, clean surfaces and natural materials was a precursor to twentieth century modernism, and a natural fit into the highly creative and individualistic building aesthetic of Carmel in the 1930s. Two of Voysey's buildings from the 1890s appear to be the specific sources for Ryland's design, the W.E.F. Britten Studio in West Kensington (1891), and the E.J. Horniman hse. in Frensham (1894). The form, massing and materials of both buildings are clearly reflected in the Armstrong residence. The employment of asymmetrical multi-paned fenestration is seen in the Britten Studio, while the inspiration for the large, projecting upper story bay of the Armstrong rear (west) elevation, with its views to the south and west, appear to come from a similar feature on the Horniman Hse. Ryland's interest in modernism is reflected in his use of horizontally attenuated muntins in the industrial steel casement windows of the house, and the delicate, but playful employment of a belt course, just below the roof-wall junction, in the form of narrow speed lines. The whole asymmetrical composition is pulled together by his careful placement of the garage, forward of the main building block, in the SE corner of the parcel.

A small one-story addition at the SW corner of the residence, and new wooden deck along the rear (west) elevation, with some minor window and door changes on secondary elevations (described above) were executed in 2003 in conformance with the Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings. The residence continues to retain a high degree of physical integrity. California architect Columbus J. Ryland is most noted for his public and commercial buildings, several of which have been identified as landmarks in the communities he has served. His residential design was limited because of the larger public commissions. However, the quality and sophistication of his architectural expression in residential design is clearly manifested in the Elizabeth Armstrong dwelling, an homage to both Carmel's strong Arts & Crafts building tradition and one of its significant English practitioners, CFA Voysey. The Armstrong Hse. is an excellent example of the residential design of a significant California architect, C. J. Ryland, whose work is well known in Carmel. It was executed in an individualistic manner, derived from the English Arts & Crafts aesthetic, long associated with local building traditions. It's significance for listing is consistent with the 1997 Carmel Historic Context Statement, under the theme of Architectural Development in Carmel.

B12.

Sanborn fire insurance map of Carmel, 1930-1962

Seavey, Kent, *Carmel, A History in Architecture*, Arcadia Publishing: Charleston, SC, 2007.

_____, Monterey County Architects & Builders, unpublished manuscript.

DDH By-The-Sea
3 NW of 9th, w/side Lincoln (Blk 94 Lot 13)
Carmel-by-the-Sea



1. Looking NW at the facade and south side-elevation of of the detached garage for DDH BY-The-Sea, June, 2008.



2. Looking west at east facing facade of DDH By-The-Sea, June, 2008.



3. Looking north at the south side-elevation of DDH By-The-Sea. Note principal entry at left, June, 2008.



4. Looking NW at the south side-elevation of DDH By-The-Sea. Note Carmel stone chimney to left, June, 2008.



5. Looking west at the north side-elevation of DDH By-The-Sea from the corner of the front (east) elevation, June, 2008.



6. Looking SE at the north side-elevation of DDH By-The-Sea from the corner of the rear (west) elevation, June, 2008.



7. Looking SE at the 2003 balcony addition on the rear (west) elevation of DDH By-The-Sea, June, 2008.



8. Looking NE at the south side & rear (west) elevations of DDH By-The-Sea, June, 2008.



9. Looking SE at the 2003 13 x 14 foot addition to the rear (west) of DDH-By The Sea, June, 2008.